

**Middle school students use a project-based inquiry process that involves reading, writing, and producing videos to create new knowledge and understandings with disciplinary content.**

Hiller A. Spires | Lisa G. Hervey | Gwynn Morris | Catherine Stelpflug

“Making videos. Very cool.” (Josh, eighth-grade student)

Josh’s positive sentiment is representative of a growing trend among youth who embrace video as an important mode of communication and self-expression. (All student names are pseudonyms.) For example, the monthly time spent watching online videos increased 79% for youth ages 12 to 17 from 2008 to 2009 (Nielsen, 2009). The Pew Research Center recently reported that 38% of youth Internet users ages 12 to 17 created and shared original online content, much of which included short videos (Lenhart, Purcell, Smith, & Zickuhr, 2010).

Increasingly, both video viewing and production are becoming routine practices within our media-rich society. By tapping into this growing trend, teachers can use video creation as a way to engage students in learning across the curriculum. In this article, we maintain that students are well positioned to demonstrate their reading, writing, and content area knowledge through creating videos within a project-based inquiry context.

### Middle Grade Students “Create” to Learn

As a result of emerging technologies prompting new avenues for teaching and learning, students are positioned to “create” to learn, with video being an important tool for literacy development. Connecting video production to school-based reading and writing experiences in school taps into a student’s predisposition for media consumption and production.

Students can create their own content as a mode for learning, in conjunction with explicit instruction provided by teachers about how to effectively locate and synthesize Web-based information (Lawrence, McNeal, & Yildiz, 2009). By merging the pedagogies of multimodal representation with project-based inquiry, teachers potentially have a powerful combination for engaging students in content learning and creation.

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### Multimodal Literacy

Societal definitions of literacy are evolving to include student learning and creative processes that use a variety of forms of communication and expression. The term *multiliteracies* was coined by the New London Group (1996) to describe an expanded approach to literacy that included multimodal textual practices, such as linguistic, visual, audio, gestural, and spatial modes, as well

as the idea that literacies were culturally grounded.

Jewitt and Kress (2003) defined multimodal literacy as the capacity to make meaning through many representational modes, often in a simultaneous fashion. Arguments for literacy pedagogies that embrace visual and multimodal representation are well established in academic literacy contexts (Bezemer & Kress, 2008; Kress 2003), suggesting that multimodal texts (i.e., print, video, still images, audio, music) offer students unique ways to both create and convey meaning (O'Brien & Scharber, 2008).

Kress (2003), in his discussion of multimodality and the capacity for transformation, suggested that "modal resources provide users of the resource with the ability to reshape the... resources at all times in relation to the needs" of the user (p. 36). An emerging trend is for teachers to "flip" their classrooms by having students view multimodal resources as content lessons before coming to class (e.g., Khan Academy). Class time is then devoted to the teachers' facilitating student learning in a customized, personalized way by providing specific assistance in areas of need (Khan, 2011; Sams & Bergman, 2011).

In addition to viewing video as a source of content knowledge, Shewbridge and Berge (2004) suggested that student production of videos can create a transformative space within the curriculum to support and enhance student media literacy, active learning, and project-based inquiry.

Digital video projects allow students to experience "a new way of demonstrating their knowledge" (Coleman, Neuhauser, & Vander Zwaag, 2004, p. 4727); we know that knowledge representation is critical to knowledge construction and meaning

making (Jewitt, 2006). Important skills, such as critical thinking, collaboration, and research skills, can be facilitated through digital video creation.

Students, when engaged in video production, have unique opportunities to learn about content as well as to create new visual interpretations of the content. These interactions and interpretations take the forms of reading for content, script writing, media manipulation, and production editing. Thus, student-generated video can promote assimilation and accurate interpretation of content-related concepts.

The range of learning styles that digital video creation can accommodate may be one reason why so many students show enthusiasm for digital video work (Reid, Burn, & Parker, 2002; Bruce, 2009). Student-generated video may provide an occasion for diverse students to approach and respond to a topic, and to create, and showcase their newly gained knowledge in a manner that demonstrates their unique point of view on a topic of high interest.

The inherent draw of digital content is clearly illustrated through YouTube, which has revolutionized the Internet since its inception in 2005. YouTube has grown in only a few short years to become one of the most popular sites on the Web. In 2010, YouTube exceeded 13 million hours of video uploaded and 35 hours of video uploaded per minute ("Statistics," n.d.).

Likewise, digital capture and editing video tools have evolved from costly and complicated to inexpensive and user-friendly hardware and software for use in both teaching and learning in the classroom. As a result, students can film, edit, and generate their own content-related videos that provide visual and audio representations to articulate tacit information and new knowledge (Bruce, 2009; Sweeder, 2007).

An important advantage of digital video is the motivational effect that it has on students (Parker, 2002; Reid et al., 2002). For many students, using digital video is far more familiar and culturally accepted in their everyday life than it is in typical classrooms.

### Project-Based Inquiry

Project-based inquiry has resurged as an important instructional learning design that can readily incorporate new media. Project-based inquiry has its roots in problem-based learning (Boss & Krauss,

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2007; Buck Institute for Education, 2009), building on a strong orientation on real-world problems. The inquiry approach allows a rich set of technology tools and resources to be put into play as students explore and create new knowledge about a compelling issue.

The content generated from project-based inquiry activities can be enhanced with Internet resources that enable a wide range of multimedia texts. Internet access also widens the communicative scope of project-based inquiry, allowing learners to share the results of their work with extended and distant audiences while gathering feedback and potential inspiration from others' work.

The aim of the project-based inquiry approach is to provide the opportunity for students to engage in what Newmann, Bryk, and Nagaoka (2001) described as authentic intellectual work. They described the distinctive characteristics of authentic intellectual work as "construction of knowledge through disciplined inquiry in order to produce products that have value beyond school" (p. 14).

Likewise, elements of project-based inquiry possess what Dewey (1927) referred to as *productive inquiry*, which is deliberately seeking what we need in order to do what we want to do what we need to do. Through a project-based inquiry process, our aim was to engage students in intellectual work that has depth, duration, and complexity, and to challenge and motivate students toward knowledge creation.

Intellectual development is primarily about learning to use a specific culture's semiotic resources within purposeful activities with others in ways that both conform to cultural expectations and express one's unique perspective. Obviously, reading and writing are central to a student's intellectual development; these processes are augmented through project-based inquiry as students use a variety of online tools as well as digital video to create products of learning.

Taking multimodal literacy and project-based inquiry into consideration and in an effort to provide an instructional context for students to "create" to learn, we designed and implemented a classroom-based pilot project. In collaboration with an eighth-grade teacher, we facilitated a learner-centric approach to learning for middle grade students that we call Cinéma Veritéen.

## Cinéma Veritéen: A Project-Based Inquiry Approach to Learning

Cinéma Veritéen is a project-based inquiry process that uses students' growing interest in grassroots video and marries that interest with educational goals that are aligned with state and national curricular standards. It takes advantage of what Eisner (1998) called "visual learning"—a vital means of making sense of the world, where images often foreshadow language as the learner grapples with meaning.

Cinéma Veritéen is based on the concept of *cinéma vérité*, (i.e., "truthful cinema") a film-making process that was introduced in the 1950s that elevated content over production. In many ways, the low-budget, low-fi technique of *cinéma vérité* is a precursor to today's YouTube aesthetic. As discussed earlier, video-sharing sites such as YouTube have prompted a surge in video consumption and production of content.

However, the Horizon Report (The New Media Consortium & EDUCAUSE Learning Initiative, 2007) asserted that there is a skills gap between understanding how to use tools for media creation and how to create meaningful content in connection with school-learning outcomes. We designed Cinéma Veritéen in an attempt to bridge that gap by helping teachers and students to connect tools with challenging, meaningful content. In fact, we think that complex thinking and the YouTube aesthetic do not have to be mutually exclusive.

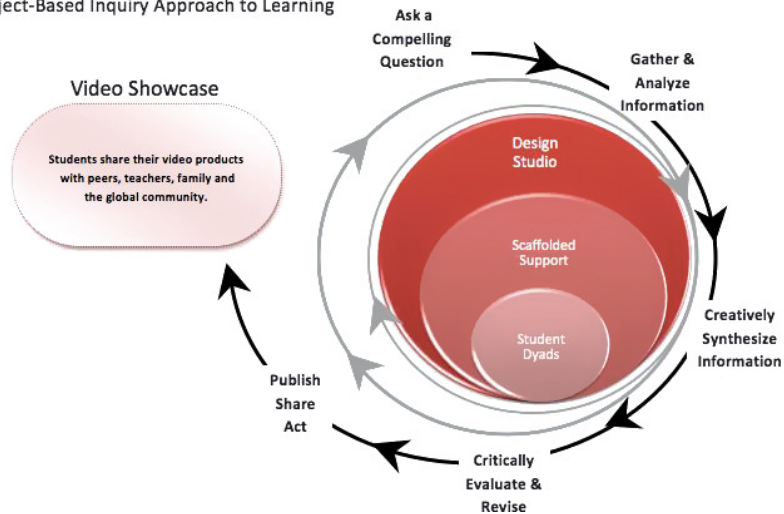
We worked collaboratively with an eighth-grade teacher and a class of students to conduct the Cinéma Veritéen pilot project; using a project-based inquiry process, students collaborated to create a 5-minute video as a final product of learning. Within the context of this project, the students gathered images and sounds for educational use (Fair Use) applicable under the U.S. Copyright Act of 1976 and Creative Commons licenses. Cinéma Veritéen included the following five-phase process (see Figure 1):

1. ask a compelling question
2. gather and analyze information
3. creatively synthesize information
4. critically evaluate and revise
5. publish, share, and act

Figure 1 Cinéma Veritéén: A Five-Phase, Project-Based Inquiry Approach to Learning

CINÉMA VÉRITÉÉN

A Project-Based Inquiry Approach to Learning



Note. Adapted from New Literacies Teacher Leader Institute (Spire et al., 2009); retrieved from newlitinstitute.wikispaces.com/New+Literacies+Inquiry+Project.

These phases provided an instructional sequence for students to move through the creation process, as well as opportunities for us to explicitly facilitate informational mini-lessons that scaffolded students' skills in creating their final video products. The project took place over a six-week timeframe. Twice a week during class, we provided mini-lessons that aligned with the five-phase process; students worked in collaborative dyads both in and out of class to finalize their videos.

### Ask a Compelling Question

In collaborative dyads, students asked a compelling question. A question was considered compelling if it met three criteria: (1) students were curious and motivated about generating an answer to the question, (2) the question was of social importance, (3) and the content of the question aligned with the standard course of study.

Sample questions included, "What impact does global warming have on our planet and what can we do about it? What challenges has the Internet created for American youth? How did problems associated with the Electoral College impact recent presidential elections?"

As teacher facilitators, we guided students to a variety of types of questions, ranging from direct informational questions to open-ended questions, to ill-structured problems to solve. We intentionally grouped students in dyads to encourage collaboration; some dyads chose to create one video and others created separate videos.

To support their inquiry process, each dyad received a Cinéma Veritéén toolkit that comprised a Flip camera, small flexible tripod, flash drive, and headphones. Additionally, students completed a brainstorming worksheet to help them narrow their topic and compose an appropriate question. For example, in Figure 2, Josh, one of the students focusing on global warming, recorded his thoughts during the initial planning phase.

Figure 2 Josh's Initial Work for Developing a Compelling Question

General Topic to Explore: Global Warming and Related Issues

On a separate sheet of paper, list the things you already know about this topic. Staple that list to this form.

Subtopics I May Want to Learn More About:

How global warming is caused. How we (humans) will be affected by climate change.

What can we do about global warming? How the world will be affected by it.

How global warming affects water.

Recent climate changes and their effects.



### Gather and Analyze Information

Based on their question, students began gathering and analyzing information. Students used a wiki as a collaborative writing space to collect information and begin making decisions about the digital story that they wanted to tell to answer their question. In one mini-lesson, we provided explicit instruction in how to strategically search for information on the Web and evaluate its accuracy and relevancy based on the work of Leu and colleagues (2008).

Search lessons involved direct modeling of the use of Boolean search techniques, differentiating between domain names (.com versus .org), and querying cites for accuracy and transparency. We used the Teaching Internet Comprehension to Adolescents (TICA) checklist to ensure that students had the necessary prerequisite Web-search skills (Leu et al., 2008).

As they began to gather information to answer their question, students selected pertinent images using Flickr and Google Images. Students used Flip cameras for creating short video clips that ultimately contributed to the development and progression of their production.

In addition to Web searches, each student chose a print text to read that was related to their subject, and found at least one outside expert who could provide information related to their topic. For example, Josh, who was focusing on global warming, chose to read *An Inconvenient Truth* by Al Gore and chose an expert

from the community who was an environmental specialist to serve as a quality check for content.

Students engaged in online discussion through the class wiki as well as face-to-face dialogue to discuss the main points of their book and create appropriate meaning and connections to their topics. As evident in Figure 3, Josh went on to incorporate some of the concepts he gleaned from *An Inconvenient Truth* into his video product.

### Creatively Synthesize Information

To arrive at a creative synthesis, students engaged in an iterative design and development process that resulted in representing their research results in a new and original way. The process required them to demonstrate multimodal literacies and complex thinking with their content by integrating information across print and digital texts, drawing inferences, summarizing, and making novel connections for their video product.

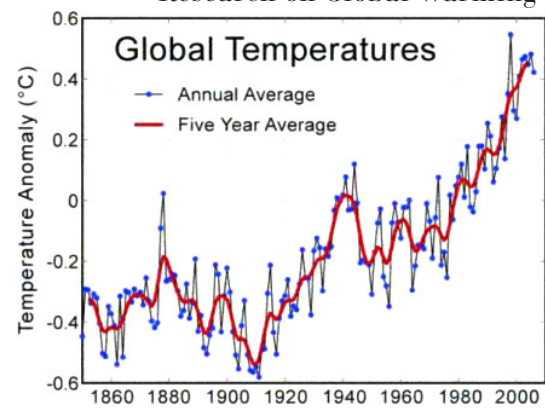
They also gathered necessary music, narration, and images that supported their video concept. Using a storyboard, students organized their resources in a way that strived for intellectual, aesthetic, and technical quality outcomes.

We supported students in understanding the difference between simply capturing video footage and designing and making a video production. Capturing video footage requires being able to use a camera; whereas creating a video production requires a range of skills, including critical analysis about audience, advance planning of different scenes, script writing abilities, deliberate choices about content, and considerations about copyright.

Based on their preference, students used either Movie Maker or iMovie software to create a five-minute video that presented a unique answer to their compelling question. In Josh's case, he developed a creative synthesis using multimodal information he gathered from print, online resources, and an outside content expert. His synthesis culminated in five suggestions to help alleviate global warming.

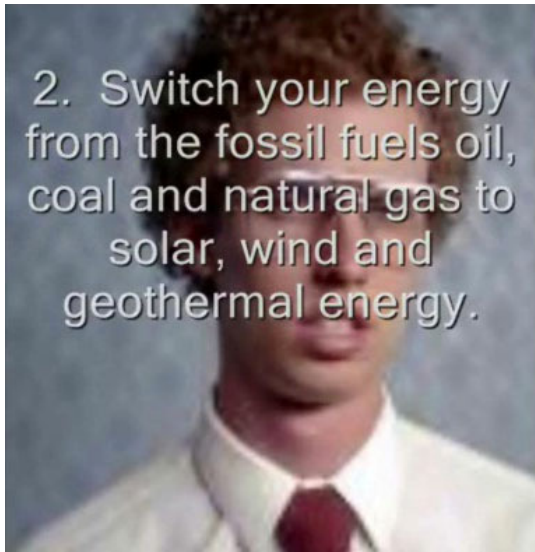
Drawing on pop culture and keeping his peer audience in mind, Josh made the design choice to deliver the information using a voice-over with a Napoleon Dynamite characterization (see Figure 4).

**Figure 3** Screen Capture of Josh's Visual Representation of His Statistical Research on Global Warming



Note. Student retrieved image under Creative Commons License at [www.flickr.com/photos/traftery/2201491755](http://www.flickr.com/photos/traftery/2201491755)

**Figure 4** Screen Capture of Tip #2 From Josh's Synthesis of Multimedia Resources Voiced Over as Napoleon Dynamite



Note. Student retrieved image under Fair Use from [www.designmom.com/wp-content/uploads/2010/05/napoleon-dynamite.jpg](http://www.designmom.com/wp-content/uploads/2010/05/napoleon-dynamite.jpg)

### **Critically Evaluate and Revise**

In addition to ongoing teacher scaffolding, and to ensure broad-based and high-level feedback for their video products, students engaged in a three-level evaluation process: self-evaluation, peer evaluation, and outside expert evaluation. Evaluations were based on the following rubric elements: (a) Intellectual Quality, which included clear purpose, synthesis and construction of ideas, appropriate curriculum connections, clear beginning and ending, and sources cited appropriately; and (b) Aesthetic and Technical Quality, which included camera techniques, editing/transitions, audio (music and dialogue), and creativity/originality (see Figure 5).

Students revised their video production by using multiple sources of feedback based on the evaluation rubric. Assessment in a digital context allowed us to use alternative approaches to measure student learning over time, including the steps taken toward mastering a subject or skill within a content area. This multifaceted, formative approach gave us more information and insight into how students learn than a summative test, which is a snapshot in time.

### **Publish, Share, and Act**

As a culminating activity, students published and shared their videos in the Video Studio Showcase, which included face-to-face presentations with class members as well as online posting for a larger viewing community. In creating a video of their inquiry-learning project and sharing it on the Web, students were afforded the enriched opportunity of engaging in intellectual discourse around their new learning that extended beyond school.

Specific outlets for publishing student-generated content are blogs (e.g., [edublogs.org](http://edublogs.org)), wikis (e.g., [www.wikispaces.com](http://www.wikispaces.com)) or video-sharing sites such as WatchKnow (e.g., [www.watchknow.org/default.aspx](http://www.watchknow.org/default.aspx)). These user-friendly options afforded the teacher the opportunity to share student content with teacher-approved audiences (i.e., students, parents, friends).

Students enjoyed sharing their creative productions with family members and friends in addition to classmates in school; sharing work with outside audiences has both cognitive and motivational benefits and supports students in the process of seeing themselves as writers, readers, and creators who make contributions beyond school (Jewitt, 2008; Lankshear, Peters, & Knobel, 2002).

Additionally, one goal of project-based inquiry is that students not only learn and create new knowledge about a compelling question, but that they are emboldened to act with a sense of civic duty. In the pilot project, Josh posted his final video product on the Cinéma Veritéén Edublog with a call to action concerning global warming.

### **Pedagogical Complexities and Challenges**

As exciting as this type of project-based inquiry process was for teachers and students alike, it was not without its pedagogical complexities and challenges. Following are three challenges we encountered that teachers may want to consider as they implement Cinéma Veritéén.

First, we needed to strike a balance between student creativity and appropriateness of content and style. For example, we were intentional about supporting students to be creative with their synthesis of images and video. In this process, however,

**Figure 5 Rubric Used in Video Project Evaluation**

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<b>Intellectual Quality</b>				
Clear Purpose	Establishes a purpose early on and maintains a clear focus throughout.	Establishes a purpose early on and maintains focus for most of the presentation.	There are a few lapses in focus, but the purpose is fairly clear.	It is difficult to figure out the purpose of the presentation.
Synthesis and Construction of Ideas	Sequential composition; succinct; images create an atmosphere and/or tone, and may communicate symbolism and/or metaphors.	Sequential composition; succinct; images create an atmosphere and/or tone.	Sequential composition; succinct; images are controlled/logical	Sequential composition; images are acceptable.
Curriculum Connections	Clear and compelling connections to issues of local activism (social studies) and appropriate language use for a general audience (language arts).	Clear connections to issues of local activism (social studies) and appropriate language use for a general audience (language arts).	Clear connections to issues of local activism (social studies) or appropriate language use for a general audience (language arts).	No clear connections to issues of local activism (social studies) and inappropriate language use for a general audience (language arts).
Clear Beginning and Ending	Clear and interesting start and end.	Clear start and end.	Clear start or end.	No clear start or end.
Sources Cited Appropriately	Source information collected for all graphics, facts and quotes. All documented in MLA format.	Source information collected for all graphics, facts and quotes. Most documented in MLA format.	Source information collected for graphics, facts and quotes, but not documented in MLA format.	Very little or no source information was collected.
<b>Aesthetic and Technical Quality</b>				
Image Quality	Video and images are compelling and of high quality. Images clearly support content.	Video and images are of high quality. Images clearly support content.	Some video and images are of high quality. Some images support content.	Video and images are not of high quality. Images do not support content.
Editing/Transitions	Engaging rhythm; appropriate transitions, enhanced vitality.	Engaging rhythm; some appropriate transitions; evidence of vitality.	Some rhythm; limited transitions; lapses in vitality.	Mechanical rhythm; limited vitality.
Audio (Music and Dialogue)	Consistency in presentation; clearly articulated narration; Music stirs a rich emotional response.	Consistency in presentation; clear narration; music stirs an emotional response.	Some consistency in presentation; lapses in clarity of narration; Music is evident.	Breaking consistency; monotone style of presentation; Inappropriate choice of music.
Creativity/Originality	Product shows a large amount of original thought. Ideas are creative and inventive.	Product shows some original thought. Work shows new ideas and insights.	Uses other people's ideas (giving them credit), but there is little evidence of original thinking.	Uses other people's ideas, but does not give them credit.

Note. Rubric elements co-constructed by students and instructors; level descriptions adapted from rubistar.4teachers.org.

students at times made choices about content that were inappropriate for school-aged audiences.

For example, in the global warming video, Josh chose images of women's underclothing to highlight the gradual increase of the earth's temperature over time (see Figure 6). On the one hand, the visual was clever and clearly made the student's point; on the other hand, the visual was disarming and perhaps not appropriate for the school environment.

In the same way that teachers need to set guidelines and standards for student-generated writing, teachers must be proactive in establishing expectations for appropriate images and content during video production. Similar to the way teachers educate students about audience during the writing process, teachers can incorporate modeling on how to make appropriate judgments about content based on the student's targeted audience for the video product.

Second, we needed to provide the appropriate level of scaffolding for the varied and complex tasks (e.g., technology, research, and content synthesizing

**Figure 6 Screen Capture of Josh's Video Where Appropriateness of Content Comes Into Question**



Note. Student retrieved image under Fair Use at [static.rcgroups.com/forums/attachments/3/5/3/7/9/a1280904-11-positive-proof-global-warming-underwear.jpg?d=1177559230](http://static.rcgroups.com/forums/attachments/3/5/3/7/9/a1280904-11-positive-proof-global-warming-underwear.jpg?d=1177559230).

skills) within the Cinéma Veritéén process. During the project, differentiated levels of student needs and skill gaps required the teachers simultaneously to scaffold students at both ends of the technology capacity spectrum.

For example, some students struggled with file organization (i.e., PowerPoint slides, images, and video clips); whereas, other students needed support with the more complex task of video editing. Likewise, students needed varying levels of scaffolding in terms of creating a synthesis of the information based on their research process.

Some students struggled with going beyond the literal text and information they encountered to construct new knowledge within their inquiry process. As a result, to complete the project, several students spent extra time working with teachers and external support people after school. Because these students were highly motivated to complete their projects, they did not mind investing additional time.

For most students in the project, a combination of just-in-time information from peers provided the appropriate level of instructional scaffolding. Just-in-time information can be supportive and procedural, thus helping students to monitor their own thinking, gain new knowledge, and revise existing schemas with the aid of cognitive scaffolds.

Additionally, allowing students to provide scaffolding for each other takes advantage of the distributed cognition that is inherent within any class. For example, when students were working together on their research and video products, they possessed different kinds of knowledge and were able to engage in interactions that allowed them to pool their intellectual resources to complete the process.

This type of collaborative learning required the negotiation and coordination of students' varying skills and capacities and presumed at least some amount of shared understanding, which may have come from students' prior knowledge of technology or the teacher-led mini-lessons. Some students were leaders in the video-creation process and were able to assist their peers with locating information and images on the Internet, file management, and video-editing processes.

Salomon (1993) has asserted that individual and distributed cognitions can be viewed as separate phenomena that exist in an interdependent dynamic interaction. In the classroom, expertise was distributed across students, the teacher, outside experts, and online resources. Distributed expertise (Salomon, 1993) is a growing phenomenon in our socially networked world and one of the emerging principles of contemporary learning.

Third, we needed to diversify the choice of video-editing tools. After we implemented the pilot project, we realized that there was merit in expanding the tools from iMovie and Movie Maker to include new Web 2.0 tools such as JayCut, Animoto, and Photo Story. Teachers can consider providing students with options in how they create their final product, which ultimately can increase student engagement and creativity while providing differentiated and personalized learning.

Obviously there are pros and cons to various tools based on the teacher's instructional goal, students' capacities, and time constraints. For example, if teachers do not want to invest time in teaching finer aspects of video editing, they may choose to use a program like Animoto for Education. Students make design choices about background, audio, and images, and Animoto renders videos that easily can be shared with others.

## Conclusion and Future Work

Students arrive at school with an existing knowledge and experience of digital media. Yet, the use of technology they experience in schools often bears little relevance to the ways in which they are communicating and discovering information outside of school (Spires, Lee, Turner, & Johnson, 2008). This disconnect is creating what Buckingham (2007) referred to as the "new digital divide" (p. 76).

Cinéma Veritéén, with its emphasis on coupling project-based inquiry with multimodal literacy through reading, writing, and video production, is one approach to engage students in the use of their desired media as teachers seek innovative practices that help create transformational spaces in the classroom. Following are several comments that



students posted on the class wiki when we asked them about their views on participating in the project:

- “Cinéma Veritéén helped me understand my topic of world hunger. I had to actually take my research findings, change the information into something creative, and put it into the video. To do all of that, I had to really know what I was talking about.” (Alexis)
- “Being able to use technology was great. We got to work with laptops and flip cameras. Making videos. Very cool.” (Josh)
- “We created a video instead of doing an actual report, which was way more fun.” (Taneka)
- “We learned to do research in better ways. I will need to know how to do research—to get into college, to succeed in college, and to get a job.” (Eric)

From our observations, students were clearly engaged in the video-creation process. Similar to how students might perform on a writing assignment, students performed along a quality continuum based on the elements of the assessment rubric. Students expressed appreciation of the three-level evaluation process (i.e., self-evaluation, peer evaluation, and outside expert evaluation) and particularly enjoyed developing a relationship with an outside expert for ongoing dialogue about the content and point of view of their video.

Now that we have established the Cinéma Veritéén process, the next step is to conduct classroom-based research in which we will create multiple case studies to illustrate in depth the cognitive and social processes that are in play as students of differing ability levels delve into project-based inquiry and video production. We are particularly interested in how this process may impact learning outcomes of diverse learners in the classroom.

Additionally, we are using this same project-based inquiry process to scaffold teachers’ knowledge and use of video and other digital media for instructional purposes, both in the U.S. (Spires, Hervey, & Watson, in press) and in China (Spires, Morris, & Zhang, in press). As Ito (2009) succinctly stated, “We can’t put

the genie back in the bottle. Young people today expect to be able to appropriate and circulate media for their own self-expression.”

As teachers who value the evolving nature of reading and writing in contemporary society, we are eager to continue finding productive ways to help students create meaning with their world by making videos, which (as Josh reminded us earlier) is “very cool.”

## Take Action!

Project-based inquiry and the process of student-produced video can be facilitated in the classroom with the steps that follow.

1. Create a space for students to design their own questions for inquiry. Make explicit connections among student interests, disciplinary content, and state and national standards.
2. Cultivate a classroom culture of inquiry by using a combination of print and multimodal texts. Encourage students to locate content from multiple sources and then to critically evaluate its accuracy and appropriateness.
3. Leverage individual student interest and knowledge about content and video production for the whole class; build on student strengths and talents.
4. Challenge students (and yourself) to go beyond comfort levels in developing new knowledge in multimodal formats to answer compelling questions.
5. Bring content experts into the classroom (physically and virtually) to support in-depth thinking and critical reflection of students during the inquiry process.
6. Maintain high intellectual standards throughout the inquiry process and encourage flexibility and creativity during the video creation phase.
7. Celebrate student creations through a video showcase; invite others (i.e., students, teachers, parents, and friends) to respond.

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Spires is a professor and senior research fellow at the Friday Institute for Educational Innovation at North Carolina State University, Raleigh, USA; e-mail [hiller\\_spires@ncsu.edu](mailto:hiller_spires@ncsu.edu).

Hervey is a research associate at the Friday Institute for Educational Innovation at North Carolina State University, Raleigh, USA; e-mail [lisa\\_hervey@ncsu.edu](mailto:lisa_hervey@ncsu.edu).

Morris is an assistant professor in the Psychology department at Meredith College, Raleigh, North Carolina, USA; e-mail [morrissg@meredith.edu](mailto:morrissg@meredith.edu).

Stelpflug is a teacher at Frances Lacy Elementary School in Raleigh, USA: e-mail [cstelpflug@earthlink.net](mailto:cstelpflug@earthlink.net).

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- "MyTube: Changing the World With Video Public Service Announcements" by Deborah J. Kozdras
- "Students as Creators: Exploring Multimedia" by Cassandra Love
- "Tell and Show: Writing With Words and Video" by Barbara K. Strassman and Sheila Donahue

### IRA Book

- *Literacy Remix: Bridging Adolescents' In and Out of School Literacies* by Jesse Gainer and Diane Lapp

### IRA Journal Article

- "'Cool' Engagements With YouTube" by James Trier, *Journal of Adolescent & Adult Literacy*, February 2007 (Part I) & April 2007 (Part II)

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